

Institute reactions to the federal shutdown

Researchers unable to apply for grants, national parks and monuments closed

By Stan Gill
and Stephen Holden
EDITORS

On Monday at midnight, the U.S. Congress remained deadlocked on passing this fiscal year's budget, causing the federal government to partially shutdown starting on Tuesday. Many non-essential federal employees across a wide number of agencies have been furloughed, some to the point of complete cessation. The webpages of several of these agencies including the United States Department of Agriculture (USDA) and the National Science Foundation (NSF) have been replaced with landing pages stating that the website cannot be maintained during the shutdown.

But what does that mean for you as a member of the MIT community?

NSF, NIH and other federally funded grants delayed

For the seniors applying to graduate school and fellowships this fall, the applications for National Science Foundation (NSF) grants are temporarily closed. Although the applications are not due until at least Nov. 4, students who are working on the application will be unable to access the system until funding is restored.

Coyin Oh '14 mentioned that while she would be applying for privately funded fellowships, she knew a Course 1E (Environmental Engineering) alumna doing field work at national parks who is currently being barred from doing so due to the shutdown. Ironically, that friend was taking a year off to do field work before applying for grants.

In addition, the NSF and other federally funded agencies such as the National Institutes of Health (NIH) have posted guidance for researchers in regards to continuing grant funding during the shutdown. The NIH published that there will be no access to voicemail, email, fax, or postal mail during the funding lapse, nor will there be access to any of their electronic grant systems. The NIH will also not conducting peer reviews or advisory council review meetings for grants or issuing further Notice of Awards (or any other correspondence relating to grant funds) until operations resume. The document advises institutions awaiting an NoA to "use pre-award costs authority at their own risk." The NSF takes a similar stance, adding that no new funding opportunities will be advertised until the agency comes back online.

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TAMI FORRESTER—THE TECH

The Lobby 7 dome is going to receive enhancements and repairs, and has been cordoned off for pedestrian safety during construction activities. The work will include replacing the existing glass block and adding a new secondary skylight, similar to what was done to the Building 10 dome exterior last semester.

IN SHORT

Today is Add Date! This is the last day to add subjects to Fall registration, change electives to or from Jr/Sr P/D/F grading, change subjects to or from Exploratory for sophomores, or change a subject from Listener to Credit. The add/drop forms can be found at <http://web.mit.edu/registrar/reg/add-drop.html>.

Teacher registration deadline for ESP Splash has been extended to Monday, Oct. 7. Register at <http://esp.mit.edu/teach/Splash/index.html>.

Funny people: the deadline for a grant from the de Florez Fund for Humor is Oct. 14. All members of the MIT community may apply as long as the activities reach a student audience. For more information and the online application, visit shass.mit.edu/funny.

Next week is Mental Health Awareness Week. Monday is National Day Without Stigma — join some of the campus student groups in wearing clothes inside out to raise awareness.

Send news information and tips to news@tech.mit.edu.

OBITUARY

Ann Wolpert, director of libraries, dies at 70

By Nate Nickerson
MIT NEWS OFFICE

Ann Wolpert, MIT's director of libraries since 1996, has died after a brief illness. She was 70 years old.

Wolpert was a pioneer in digital stewardship, bringing to the MIT community a deep understanding of scholarship, of research, and of the library's broader mission to preserve and disseminate knowledge. Under her leadership, the MIT Libraries developed DSpace, a milestone in digital libraries that catalyzed the institutional repository movement.

Wolpert began work at MIT just as the Internet was emerging, and her tenure was marked by her passionate response to the opportunity and upheaval that resulted for research libraries. In scientific, research, and university communities around the world, a debate, still unresolved, came to the fore: how the decades-old system of peer-reviewed scholarly journals ought to operate in the digital world.

Wolpert became a leading voice in that discussion; she argued for unrestricted online access to journal articles. In a February 2013 essay in the *New England Journal of Medicine*, she not only made the case for such access: She also called it an inevitability. "There is no doubt," she wrote, "that the public interests

vested in funding agencies, universities, libraries, and authors, together with the power and reach of the Internet, have created a compelling and necessary momentum for open access. It won't be easy, and it won't be inexpensive, but it is only a matter of time."

Though Wolpert made her case forcefully, she was not dismissive of concerns about how open access might work in practice, and she upheld the value of peer review. "The fact," she wrote, "that faculty members and researchers donate to publishers the ownership of their research articles — as well as their time and effort as reviewers — does not mean that there are no expenses associated with the production of high-quality publications. For all its known flaws, no one wants to destroy peer-reviewed publication."

Hal Abelson, the Class of 1922 Professor of Computer Science and Engineering at MIT and founding director of both Creative Commons and the Free Software Foundation, remembers Wolpert as "one of the great intellectual leaders at MIT." She fused, he says, a mix of business experience from her earlier career with serious academic curiosity and integrity. "Ann was funny, warm, caring, and remarkably fair," Abelson says.

"She believed in open access, but it went deeper than that," he

adds. "Her central insight was that in the age of the Internet, a great research library could serve not only as a window into scholarly output for given members of university and research communities, but also as a window for the world at large into the scholarly enterprise. That was a great and thrilling idea, and she pursued it deftly and with great respect for the full spectrum of faculty views."

MIT President L. Rafael Reif, in his previous role as provost, worked closely with Wolpert. "I knew her to be very dedicated to MIT, and she thought carefully about how our library system could best serve the Institute and beyond," he says. "She was an excellent steward of our scholarship — and a very dear colleague. I will miss her very much."

As director of libraries, Wolpert managed the MIT Libraries and the MIT Press. The MIT Libraries — with five major subject collections, the Institute Archives and Special Collections, and a staff of 170 — support the research and teaching needs of the Institute community. The MIT Press publishes around 30 journals and 220 books each year in a wide range of subjects.

Wolpert also served on MIT's Committee on Intellectual Property, the Council on Educational Technology, the OpenCourseWare Faculty Advisory Committee, the

Deans' Group, and Academic Council. She also served as chair of the board of directors of MIT Technology Review.

In 2000, Wolpert helped lead the MIT Libraries' collaboration with Hewlett-Packard to build DSpace, an open-source digital archive for faculty output that has been adopted by more than 1,000 institutions worldwide.

In 2009, Wolpert was instrumental in the conception and passage of the MIT Faculty Open Access Policy, whereby faculty authors give MIT nonexclusive permission to disseminate their journal articles for open access through DSpace@MIT. It was the first institution-wide policy of its kind in the United States. Open sharing of MIT scholarship has given readers around the world access to the results of MIT's research.

Wolpert continued to be a player in other "startups" that have the potential to transform the way research institutions and their libraries collaborate to solve problems big enough to call for a collective response. She referred to these as "solutions at scale." Among them is the Digital Preservation Network (DPN), to whose inaugural board she was recently appointed. DPN was created to ensure that the scholarly record is preserved for fu-

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SIDEWALK CITY

Prof. Annette Kim talks about mapping Vietnamese sidewalk life and street vending in SLAB project. **ARTS, p. 9**

THE GOVERNMENT SHUTDOWN

How did we end up in this state of affairs? **OPINION, p. 4**

PLAY ME, I'M YOURS

Pianos placed around Boston in project by Luke Jerram. **ARTS, p. 8**



THE BIGGEST LITTLE WHITE LIES

Q.E.D.: Of course I'll do that. Of course I will. **FUN, p. 7**

ON CLIMATE CHANGE

Inaction will land us in deep water. **OPINION, p. 4**

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Majority disapprove of shutdown over health law

By Dalia Sussman
THE NEW YORK TIMES

A wide majority of Americans disapprove of shutting down the federal government over differences about the 2010 health care law, including a majority of those who oppose the law, according to the latest CBS News poll.

Americans are also overwhelmingly dissatisfied, and increasingly angry, with the way things are going in Washington. More than 4 in 10 now say they are angry, up 13 percentage points since March.

The poll, which was conducted Tuesday and Wednesday, found that 72 percent disapprove of partially shutting down the government because of differences over the Afford-

able Care Act, including 59 percent of respondents who do not approve of the health care law. Large majorities of independents and Democrats disapprove; nearly half of Republicans and most supporters of the Tea Party movement approve.

More than 7 in 10 say Congress should place a higher priority on passing a resolution to get the government running again, rather than stopping some provisions of the health care law from taking effect. And two-thirds say any budget agreement should be kept separate from discussions about funding the health care law; just a quarter, including a slight majority of Republicans, say a budget agreement should also cut off funding for the law.

Congressional Republicans are taking more of the blame for the shutdown, as several polls leading up to it predicted. The CBS News poll found 44 percent blaming Republicans in Congress, while 35 percent place more blame with President Barack Obama and congressional Democrats.

While both sides are rated negatively in their handling of budget negotiations, Republicans are even more so: 72 percent disapprove of the way they are handling the debate, compared with 61 percent disapproval for Obama and congressional Democrats. And Americans are more apt to say Obama and congressional Democrats have greater concern for doing what is best for their families.

Rebel feuding in Syria affects northern border town

By Ben Hubbard
THE NEW YORK TIMES

BEIRUT — A group of powerful rebel brigades in northern Syria is struggling to defuse an armed standoff pitting insurgents against an al-Qaida affiliate for control of a strategic town near the Turkish border. The conflict over the town, Azaz, has shuttered a Turkish border crossing long used to supply the rebel movement and heightened tensions between rebels who seek the ouster of President Bashar Assad and extremists who want to erase Syria's borders

and found a transnational Islamic state.

The al-Qaida group, the Islamic State in Iraq and Syria, known as ISIS, routed local rebels to take control of Azaz two weeks ago and has since set up checkpoints around the town and taken over the bases of other rebel groups. Rebels who oppose the ISIS jihadists have collected their forces at the Bab al-Salameh border crossing a few miles away and are preparing to protect it should the jihadists advance. Turkey has kept the crossing closed since Sept. 19 because of security concerns, a Turkish Foreign

Ministry official said.

Seeking to end the crisis, a group of six powerful rebel brigades released a statement late Wednesday calling for an immediate cease-fire. In a jab at the strict ideology of the ISIS jihadists, the statement told them not "to shed the blood of Muslims and be hasty in calling them heretics and apostates." It also called on both sides to submit themselves to the Sharia Commission, a rebel-run court in the northern city of Aleppo, within 48 hours to resolve the problem. It was unclear if the ISIS fighters would heed the call.

Boat packed with migrants sinks near Sicily, killing dozens

ROME — Having floated for at least two days in the choppy Mediterranean to reach Europe, a rickety trawler overstuffed with African migrants fleeing war and poverty was nearing a Sicilian island, not even a quarter-mile away. But it was still dark and no one had yet spotted them. So to signal their position, someone set a match to a blanket.

But rather than sending a signal, the fire brought tragedy when flames from the burning blanket ignited gasoline. Nearly 500 people are estimated to have been on board — including children and babies — and the blaze created a panic that capsized the boat. So close to reaching land, the migrants were now tossed into the sea. Many could not swim. Pregnant women and children were among the drowned.

The accident, which occurred before dawn Thursday within easy eyesight of the island of Lampedusa, is one of the worst in recent memory in the Mediterranean: at least 94 people were reported dead, with 250 still missing. Late Thursday afternoon, officials said more bodies had been discovered in the sunken ship. At least 150 people survived, and Italy's coast guard was continuing to search for more survivors.

—Jim Yardley and Elisabetta Povoledo, The New York Times

New York City Opera files for bankruptcy

NEW YORK — New York City Opera, which was founded 70 years ago to help bring opera to the masses, filed for Chapter 11 bankruptcy protection Thursday after an urgent \$7 million fundraising appeal fell short last month.

The opera company said in court papers filed in U.S. Bankruptcy Court in New York that its assets were worth \$7.7 million — which includes the remainder of its endowment and some pledges that have not been received — and that it had liabilities of \$5.6 million, including pension obligations. The company said in court papers that it was evaluating the restrictions on the endowment fund and that it would not withdraw money from it without court permission.

The filings show the death throes of the company that George Steel, its final general manager, describes in court papers as "one of America's pre-eminent cultural institutions." The troupe, which balanced its budget over the last two years, still had an accumulated deficit of \$44 million as of last year, the filing said. Its endowment, which was once \$55 million, had dwindled to around \$4.5 million.

City Opera's biggest listed creditor after its pensions is its former housemate, New York City Ballet, the company with which it shared a Lincoln Center home for decades. City Ballet has a \$1.6 million claim, according to the bankruptcy filing, related to City Opera's 2011 departure from the performance space they shared, the David H. Koch Theater.

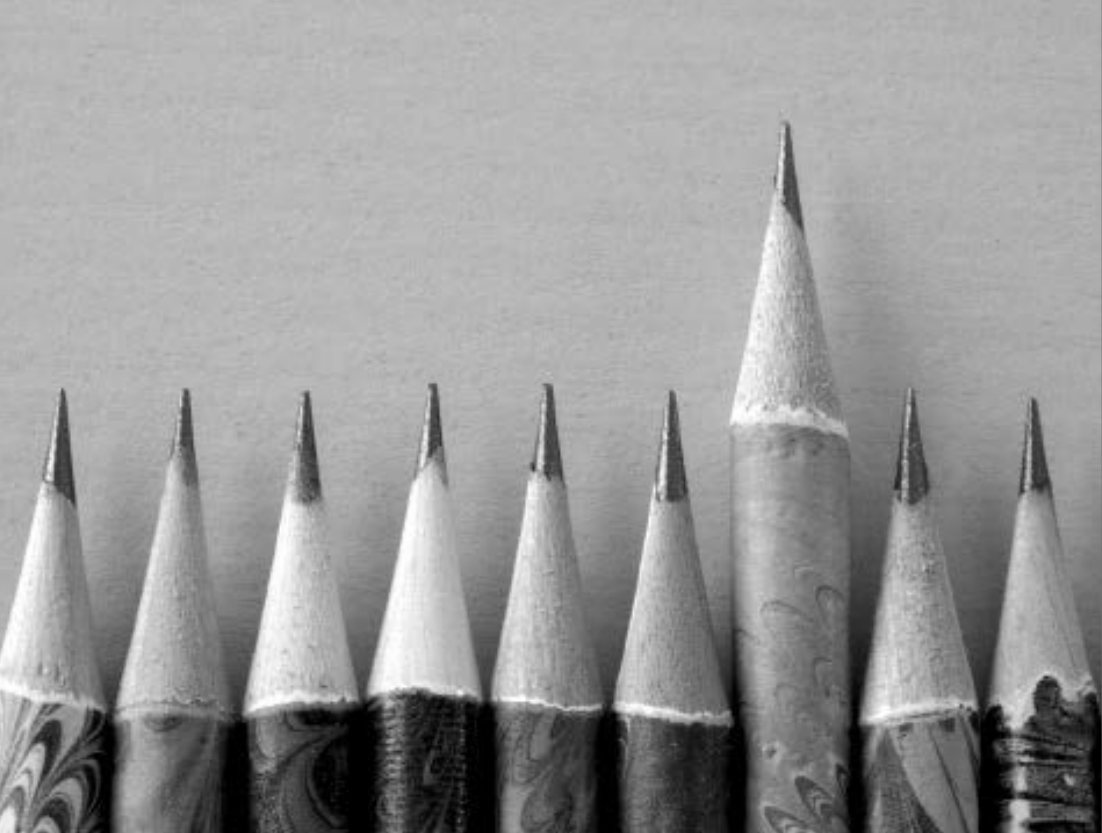
—Michael Cooper, The New York Times

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Climate change: inaction will land us in deep water

Climate change, from Page 4

of what the Boston area is liable to face in the not-too-distant future.

So let's imagine what would happen if a Sandy-like storm were to hit Boston and flood waters rush past the Museum of Science. Within a few minutes, most of our campus would be flooded. The lowest-lying areas would lie under four to six feet of water. With damage to power supplies and research equipment, research and class activities would slow to a crawl.

How long would it take us to fully recover from such an event? What would we rebuild and what would we abandon? Would the MIT Investment Management Company call for federal recovery funds and lobby for improvements to the dam and the sea walls? Perhaps the administration would propose lifting the entire campus up on stilts, or relocating to Worcester? More to the point, how would such a catastrophe affect our long-term capability as a world-class academic institution? The very real potential of a devastating storm — amplified by

climate change — striking Boston poses a serious threat to our integrity as an institution, and therefore the value of our education.

If you find this exercise too unfathomable, consider the millions of people living in the coastal floodplains of Southeast Asia and on low-lying ocean islands who have already been displaced, either temporarily by storms exacerbated by rising seas, or permanently by

penned an op-ed piece in the New York Times describing how, earlier this year, his small Pacific island nation saw the flooding of its airport in the capital city when tide waters crested the sea wall. Will we wait until a global warming-enhanced storm significantly disrupts our own city to declare that this is a crisis, and act like we mean it?

As the latest IPCC report makes clear, we're on the fast track to a

We need to use all of the academic authority and political capital we have as an institution to make climate change a key issue of public discourse.

chronic coastal flooding. Their homes are literally disappearing. Islands in the Bay of Bengal on the coasts of India and Bangladesh have already been abandoned for more reliably dry land, and the homes of some four million residents on ~100 other islands are significantly threatened by rising seas — all after only 19 cm (7.5 inches) of sea level rise since 1901. The president of the Marshall Islands, Christopher Loeak, recently

future of major climate disruption. So what's a school to do? The traditional approaches of "greening" our campus and producing detailed scientific reports for policymakers have not sufficed. What should MIT — its students, faculty, staff, and administrators — be doing differently to meaningfully help prevent climate change?

First, we need to face this topic head-on. Climate change is critical to all of us, it is happening right

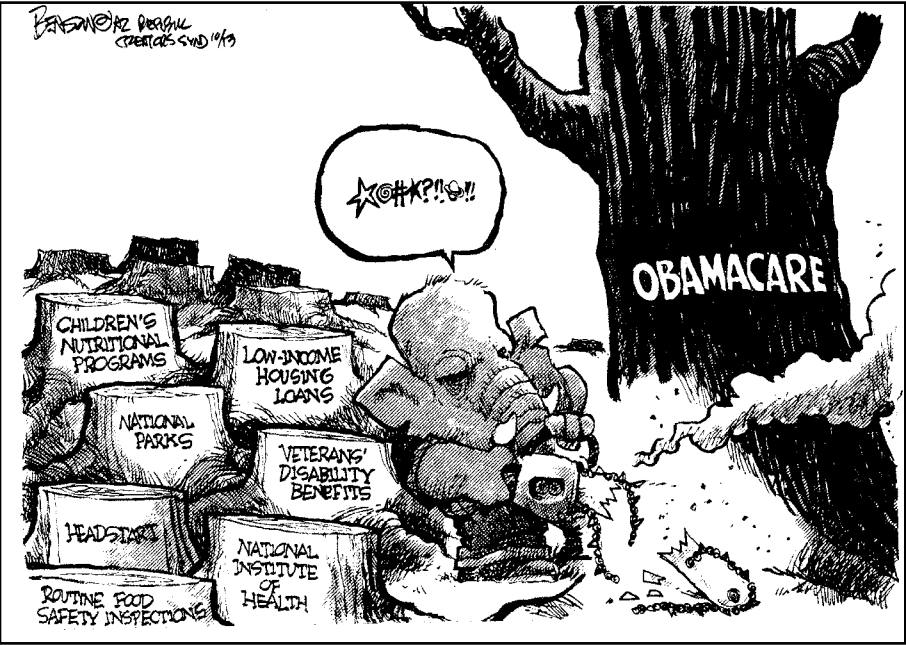
now, and it will continue to happen as long as we continue "business as usual." At some point, we will not be able to avoid talking about it. The citizens of the Marshall Islands who are facing permanent displacement from rising sea levels certainly cannot avoid it. Businesses and state agencies that deal with risk assessment are beginning to include climate change impacts in their planning decisions. In the coming years, these issues will move more and more to the forefront of political discussions, whether deliberately out of precaution or reluctantly in reaction to crises. Only by actively engaging with each other right now will we have any chance of averting the most dire consequences of climate change.

Second, we need to use all of the academic authority and political capital we have as an institution to make climate change a key issue of public discourse. The public, both in our own community and around the world, looks to MIT for guidance on issues related to science and technology. A bold, public statement by our institution on the urgency of the climate crisis (for

instance, by divesting our own endowment from fossil fuel-extracting companies) would serve as a call to action to make the difficult but necessary transition of unshackling our society from fossil fuels. These two steps are just the beginning, and I hope that moving determinedly against the problem will inspire all of us to bring together our collective talents to find and enact bold solutions to the threats of climate change.

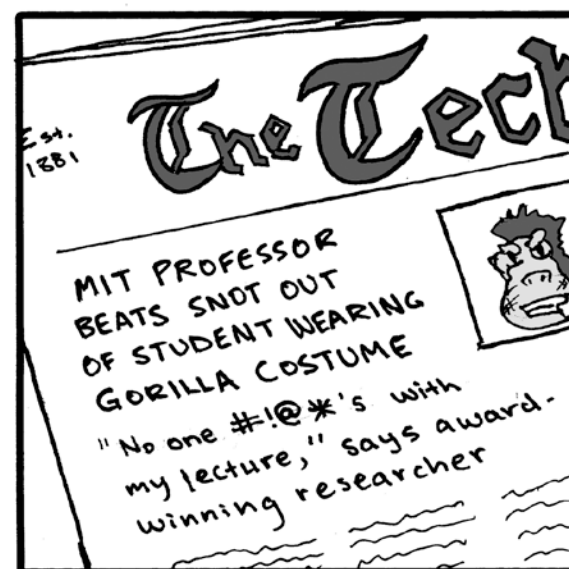
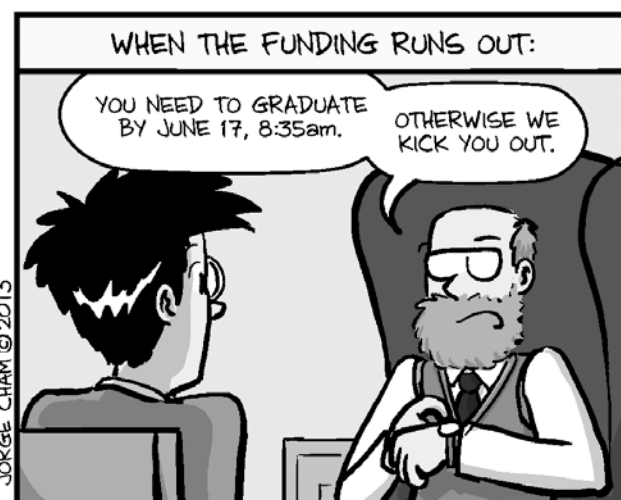
As Loeak pointed out in his *New York Times* letter, leadership and action by prominent entities have the power to tip the scales of public perception and usher the world towards steps that will create a more livable planet for future generations. He lamented that "For too long, others have used American inaction as an excuse not to act themselves."

We must foster this political will by standing with front-line communities whose very existence is imminently threatened by climate change. This is nothing short of a moral obligation. And if we wait too long, the flood waters of global warming will rise to our own campus.



WE'RE SEEKING TO BUILD OUR FORCES

JOIN@TECH.MIT.EDU

[illegible][illegible][illegible]

75 pianos placed across Boston in project by British artist Luke Jerram

A free annual event organized by the Berklee College of Music

Antonia, a previous resident of the South End, has been coming to the jazz

Are we hunting for the next Mozart?



Or perhaps we are simply reminding the public that strange and beautiful things do happen, that our daily commutes and habits still have room for the unfamiliar. While the pianos continue their journey on Oct. 14, I like to think that the aforementioned effects will be permanent.

**Through Monday, Oct. 14,
2013**

For more information, including the location of each piano, please check out <http://streetpianos.com/boston2013/>.

However, the Berklee BeanTown Festival — this year, with the theme “Jazz: The Next Generation” — may be a starting point for new listeners in finding a passion and appreciation for jazz. With the crowd of young faces bobbing their heads, tapping their feet, and even dancing among the audience to the music, it seems that jazz is definitely here to stay. For it seems that everyone agrees about one thing — as Funkhouser puts it, “I love the music, and it feels good.”



The Berklee P-Funk Ensemble performs during the Berklee BeanTown Jazz Festival.



Children and adults played with musical instruments at the Instrument Petting Zoo during the Berklee BeanTown Jazz Festival held in Boston this past Saturday.

INTERVIEW

Mapping Vietnamese sidewalk life and street vending

Urban Studies Professor Annette Kim talks about *Sidewalk City*

By Grace Young
ARTS EDITOR

Last Thursday you might have noticed a red-tape line running through campus. The line ran from Lobby 7 up to the third floor Wolk Gallery for the opening of *Sidewalk City*, a mini-exhibit by Urban Studies Professor Annette Kim and her group SLAB, the sidewalk laboratory. *The Tech* caught up with Professor Kim about the new exhibit.

The Tech: How did your interest in Vietnamese sidewalk life and street vending develop?

Annette Kim: I've been having an engagement with Vietnam for 15 years but during 1999-2000 I lived in Ho Chi Minh City for a year. There was something wonderful about being in the city and I couldn't quite articulate what it was. And so the initial genesis of the project was to try to figure out what it was.

'How might art spaces in society play a special role in that reconstruction process?'

— Annette Kim
MIT COURSE 11 PROFESSOR

TT: What are your group's overall research goals, and how does this project tie into those goals?

AK: One of the overarching goals of my group is to recognize and include the larger public when we think about and plan our cities. For example, lower-income people and immigrants are regularly excluded in our grand visioning of the city.

Since we often hold incorrect assumptions [about] who is in the city and what the spatial practices actually are, I use fieldwork and mapping to recover ubiquitous but overlooked phenomena. And through evocative visualizations that engage local institutions, I hope the visual narratives we create influence the social construction process about what are appropriate, legitimate, and aesthetic ways to be in the city.

We have used venues such as official proposals and presentations to city agencies and op-eds in the newspaper to promote a more inclusive and empirically grounded city-planning paradigm.

But, this exhibition in Wolk Gallery is also a research question in itself: How might art spaces in society play a special role in that reconstruction process? Can we bring a different segment of [the] population into the discourse? What happens with the special quality of interaction [with] art, more evocative than text and statistics?

So, that's why did this really fun strategy at the opening reception: we parked [the] Momogoose food truck next to the Lobby 7 dome and had them give free Vietnamese spring rolls and then taped a red line that goes from the sidewalk, through the lobby, up the elevator, and into the gallery.

It was an amazingly successful experiment in public engagement. Even while we were putting down the line through Lobby 7 and onto the sidewalk, people started asking questions and following it. People would say, "I was going somewhere else, but I've got to see where this line leads!" Many people who came to the show had never been in the Wolk gallery. That's part of what we wanted to do: to make art galleries more accessible.

The whole show is about sidewalk life so it would have been ridiculous to stay in a cloistered space. And we wanted to engage the whole person's body and senses: that's why we have tiny Vietnamese stools for people to squat on in the gallery as they watch the animated map play. The Boston Globe writeup also brought new people to campus to see the show. The MIT Museum curator told me he hasn't seen such a turnout in 5 years.

TT: Who did the fieldwork?

AK: Yes, this project and my research group SLAB originally started with four amazing UROPs from different majors. They did intensive fieldwork during IAP in 2010 and surveyed and inputted the nearly 4000 observations of sidewalk life and interviewed 270 street vendors, with their Vietnamese partner. And since then we have been experimenting with alternative ways to map this data and analyze space. It's been an exhilarating experience for both my students and me.

TT: How was the MIT community involved in the project?

AK: The Council for the Arts (CAMIT) was generous in providing funding for the projectors for our animations. The Department of Urban Studies and Planning (DUSP), School of Architecture and Planning (SA+P), and MIT Museum also provided funding and organizing. [I am] grateful for the team effort.

TT: What's next for you and your research group?

AK: Now I'm mapping another overlooked space in the city — approximately 2 million people are living underground bomb-shelter apartments in Beijing. Again, a ubiquitous but overlooked phenomenon! It's been fascinating to research and map subterranean urbanism.

Sidewalk City

Wolk Gallery, 7-338

Open Monday – Friday,
9 a.m. – 5 p.m.

Through Friday, Nov. 15, 2013

<http://slab.scripts.mit.edu/>



COURTESY OF MIT SLAB

From left to right, Elizabeth L. Resor '13 and Alexis B. Howland '13 ran red tape through campus to the Wolk Gallery for the opening of *Sidewalk City* last week. The exhibit explores Vietnamese sidewalk life and street vending through a map.

"The must-read book on the case."
Tom Engelhardt

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ALBUM REVIEW

Exploring the unknown spaces of the known

Julia Holter’s latest album delivers the best of avant-garde music

By Denis Bozic
STAFF WRITER

For the Los Angeles-based experimental musician Julia Holter, having creative blocks and receiving only sporadic artistic epiphanies does not seem to be an option. Her debut album *Tragedy* was released in 2011, immediately accompanied by the sophomore follow-up *Ekstasis* in 2012 and the third full-length album *Loud City Song* released this year. Keeping in mind that many critically acclaimed contemporary musicians take more than a few years between releasing their albums, it might be tempting to assume that Holter prefers quantity over quality. Yet, at only twenty-eight years of age, Holter — a musically-trained CalArts alumna — delivers stronger and richer material with each subsequent album.

Her first two albums were recorded solo and were based on distinct concepts. Taking inspiration from literature and timeless stories such as certain Greek tragedies, Holter incorporated layers of her own tales and observations into a successful experimentation of hazy electronic, atmospheric, and soothing music. While some of these attempts, such as the track “Marienbad” from *Ekstasis*, manage to showcase Holter at the peak of her creativity, her artistic core did not emerge to its full glory until her newest album *Loud City Song*.

This artistic progress did not happen on its own, but was accompanied by some notable changes — the album was recorded with a music ensemble, its core themes were not united by historical stories (although the album was partially inspired by the film “Gigi”), and the electronic sounds were largely replaced by lush and varied instrumentation. Ironically, even with the lack of a central and uniting theme, *Loud City Song* turns out to be Holter’s most structured work.

Thematically, Holter once again builds the levels of the story by drawing references to her own life.

Thematically, Holter once again builds the levels of the story by drawing references to her own life, but this time to non-imag-

inary tales that revolve around seemingly everyday topics, such as intimacy, rights to privacy, anxiety, relationships, and freedom. For an L.A. native, where the everyday motions of regular people go unnoticed, yet there is pressing scrutiny of celebrities, the concepts of solitude and privacy have a particularly relevant meaning. The album’s two complementary tracks, “Maxim’s I” and “Maxim’s II,” reflect each other musically and both address this topic through their shared opening lines: “Tonight the birds are watching me / Do they have more important things to do?” To add in an extra sense of the agonizing pressure of the showbiz society, Holter opens “Horns Surrounding Me” with the sounds of someone running, breathing heavily and whispering during an escape for freedom, just before the pounding sounds of heavy bass and frantic horns surround Holter’s echoing voice while she shrills the three words of the track’s name.

Holter’s music is certainly experimental, but it is far from being unsafe and boldly risky.

Musically, Holter maximizes the presence of the music ensemble and unites her characteristic experimental flavor with traditional orchestral instruments. “In the Green Wild” opens with a rhythm-driving pizzicato (while Holter swirls her lyrics with occasional vocal inserts “wah wahl”) and closes with an iterative and haunting celestial tune in the background as she sings in a high-pitch tone: “hah ah hah.” One of Holter’s most ambitious tracks, a cover of Barbara Lewis’s song “Hello Stranger,” balances the album halfway through by driving the first few musically-dense tracks into a 6-minute long minimalistic ambient experimentation. The 1963 hit single, known as the catchy rhythmical oldie driven by the back-up vocals singing “shoo-bop, shoo-bop, my baby,” becomes a dreamy state of a peaceful purgatory with the sound of seagulls in the background, and Holter’s fainting voice whispering “Hello, stranger / It seems so good to see you back again.” The album’s most upbeat track, the light-jazzy and slow-jam “This Is a True Heart,” colors the album with enough exotic sounds (if



COURTESY OF DOMINO

Julia Holter, who just released her third album, *Loud City Song*.

you listen very carefully, you’ll notice a subtle and perhaps accidental sound of Balkan folk in the opening horns), but gives that necessary kick of dance rhythm that completes the album’s essence.

Holter’s music is certainly experimental, but it is far from being unsafe and boldly risky. Yet, there is something interesting about the way she explores the spaces of the known — whether it’s doing a cover of a 1963 track or simply recording someone running. She knows how to deliver the unexplored and unknown of these commonplace ideas and fully involve the listener. All of this serves to prove that Holter is an unquestionable avant-garde artist and that her newest album is an excellent piece of work.

And, most importantly, *Loud City Song* is not the kind of album that can be played just to sing along to two or three tracks on repeat. It requires full attention, dedication and willingness to surrender to the complex and beautifully-layered musical composition. Every track on this album serves a purpose and brings a unique flavor to Holter’s captivating storytelling. If you decide to

★★★★★

Loud City Song

Julia Holter

Domino

Released Aug. 20, 2013

allow Holter to guide you through a landscape of strings, horns, bass and celestial vocals, you will find yourself internalizing her memories and experiencing a world that you’ve never seen or felt before. At the same time, when the album ends with the lulling “City Appearing,” Holter’s voice will leave you with the most intriguing feeling of déjà vu and you will be pleading to hear more.

Highlight tracks: “Horns Surrounding Me,” “In the Green Wild,” “Maxim’s II,” “This Is a True Heart,” “Hello Stranger.”

MOVIE REVIEW

Love in the digital age

Joseph Gordon-Levitt’s directorial debut questions the effects of society’s perception of sex and love

By Chennah Heroor

In his directing debut, Joseph Gordon-Levitt tackles the complex issues of our illusions about sex and true love. Gordon-Levitt also stars as the titular Jon Martello, nicknamed Don Jon by his friends for his ability to pull “dimes” every night at the bar.

But sex, even with hot women, doesn’t compare to Jon’s love for pornography. Everyday, Jon sneaks off to his computer to watch porn, sometimes even after having sex. He smugly confesses his sins of sex out of wedlock to a priest, and is quickly absolved by saying Hail Marys, freeing him for yet another week of debauchery.

He’s perfectly content with his life until he meets Barbara Sugarman (Scarlett Johansson), a “perfect 10” who refuses to have sex with Jon until he can become a hero like one of her favorite romance movies. Jon willingly tries to rise to the challenge, attending night school to earn a promotion, and hiding his porn addiction when he realizes that

Barbara is disgusted by porn. Secretly, even he hopes that a relationship can cure him of his addiction.

Like many other movies, *Don Jon* only seriously considers the plight of males in a digital society.

Yet Barbara’s love for romantic movies is just a different form of addiction that affects their relationship as well. She expects her life to be just like the movies, but this lifestyle certainly has a cost. When Jon tells her that “She’s the most beautiful thing [he’s] ever seen”, she’s so happy that her life seems to be following a script that she doesn’t realize that she is only an object to Jon.

Gordon-Levitt doesn’t shy away from

showing us that the objectification of women in pornography has become deeply entrenched in mainstream society. In one scene, he features a real Carl’s Jr. ad that shows a topless woman on a beach eating a burger, barely more than a slab of meat herself. He intersperses clips of hardcore porn with Jon’s sex life as a jarring reminder that Jon’s appetite for easy gratification can’t be satisfied by real women with needs and feelings.

Yet these pornographic clips also feel exploitative and unnecessarily shocking. Instead of using this time to consider Jon’s evolving attitudes towards love and sex, we are forced to endure a seizure-inducing flurry of images of nude women, stranding the final act from the rest of the movie.

And only Jon gets to have an epiphany that changes the way he thinks about the world. For a movie that highlights the stereotypes of the ways that men and women react to illusions of love, it seems unfair to only allow Jon to have a revelation. Like many other

★★★★☆

Don Jon

Directed by Joseph Gordon-Levitt

Starring Joseph Gordon-Levitt, Julianne Moore, Scarlett Johansson, and Tony Danza

Rated R

Now Playing

movies, *Don Jon* only seriously considers the plight of males in a digital society. *Don Jon* is certainly a valiant effort by Gordon-Levitt, but it’s still not quite enough.

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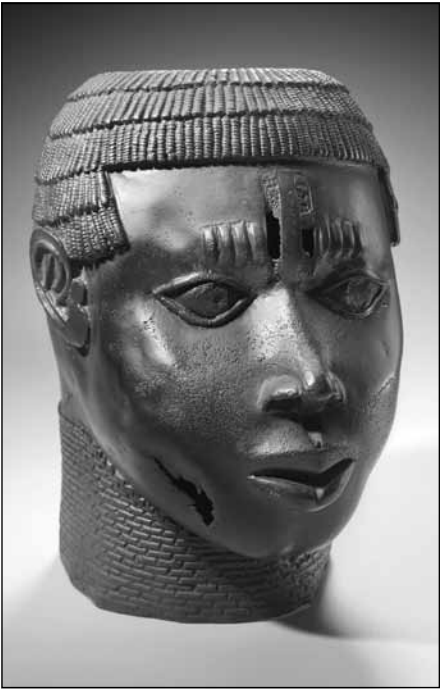
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EXHIBITION REVIEW

Intricate art with a complicated story

A Celebration of Benin Kingdom Arts and Culture at the MFA



COURTESY OF THE MUSEUM OF FINE ARTS

The commemorative head of a defeated neighboring leader, from the Edo peoples of the Benin Kingdom, Nigeria. Made of copper alloy and iron, from the late 15th-early 16th century, it is on display in the Benin Kingdom Gallery of the MFA.

By Kristen Sunter
STAFF WRITER

On Wednesday Sept. 25, the Museum of Fine Arts (MFA) hosted *A Celebration of Benin Kingdom Arts and Culture*, an event in collaboration with the Coalition of Committed Benin Community Organization, to mark the opening of the new Benin Kingdom Gallery, which features rare art from the Kingdom of Benin in present-day southern Nigeria.

MFA Director Malcolm Rogers welcomed the audience, many of whom were wearing traditional Nigerian dress, in the rotunda of the MFA. Dr. Arese Carrington, the wife of a former U.S. ambassador to Nigeria, introduced His Royal Highness Professor Gregory I. Akenzua, the brother of the current oba, or king, of Benin Kingdom, who had traveled from Nigeria with two palace chiefs, all of whom wore full regalia for the event.

Most pieces of art in this collection were taken from the palace of the oba by British soldiers in the Punitive Raid of 1897, which marked the end of the Kingdom of Benin. The expedition was later funded by auctioning the “bronzes” and ivory pieces that had been looted, but of the 4000 pieces taken from the palace, only 800 are known to exist today.

HRH Prof. Akenzua said that though they

had come to this event, they do not condone the taking of the art during the Punitive Raid. However, he said he is happy that the art will be shared with members of the diaspora who are in Boston, and he expressed gratitude to the MFA for inviting them and opening a dialogue with the royal family of Benin. The speech was followed by the first of three performances of Edo dancing, drumming and singing by the Ugho Dance troupe led by Eunice Ighodaro.

The collection consists of 34 “bronzes” and ivory pieces donated to the museum in 2012 by Robert Owen Lehman, and includes free-standing heads, pendants, and several high-relief plaques that had adorned the pillars in the courtyard of palace. The “bronzes” were made by a lost wax-casting technique, and the original wax figures included all of the intricate designs seen on the final “bronzes”.

Popularly known as “bronzes,” these pieces are actually not made of bronze, which is typically an alloy of copper and tin, but are instead made of brass, an alloy of copper and zinc. The brass was not smelted locally but was imported to Benin, where it was considered a royal possession, and only the oba could own it or give it as a gift.

The plaques are dated as 16th–17th century, but they were probably commissioned by one particular king and his son, during a

Benin Kingdom
Gallery

Museum of Fine Arts,
Boston

Open:
Saturday – Tuesday, 10
a.m. – 4:45 p.m.

Wednesday – Friday,
10 a.m. – 9:45 p.m.

Free with MIT ID

60-year post-war period, in attempt to reinforce the message of royal power. Thus, the motifs include many traditional symbols of power, such as leopards, which can be viewed up close with an interactive digital display in the gallery.

The permanent collection is on display in the Benin Kingdom Gallery, where the gray walls and lower lighting than the neighboring galleries in the MFA give the room a restful ambiance. The Africa Gallery in the next room has diverse African art from many places and periods, and the cases with a large number of pieces can feel crowded. In contrast, the pieces in the Benin Kingdom Gallery are displayed either individually or in very small groups, and thus the narrative is more focused.

INTERVIEW

An interview with the Queen of the Night

Soprano So Young Park speaks with *The Tech*

By Bogdan Fedeles
STAFF WRITER

This year, the Boston Lyric Opera (BLO), New England’s largest opera company, has an exciting season lineup. Their first production, a new English adaptation of Mozart’s *The Magic Flute*, marks the highly anticipated debut of soprano So Young Park, currently a student at the New England Conservatory (NEC). She will be interpreting the iconic role of the Queen of the Night.

Speaking about how he discovered Ms. Park, the Artistic Director of the BLO, Nicholas Russell, said: “Both Esther Nelson (our General & Artistic Director) and I heard Ms. Park in separate performances at the New England Conservatory a year or so ago. As a result of that she was invited to sing for the Boston Lyric Opera panel. She offered one of the Queen arias and knocked it out of the stratospheric ballpark. When the opportunity came to invite someone to sing the role for BLO, it was both rewarding and heartening to be able to include this newcomer to Boston’s best in opera. Sometimes, casting can be about career, growth and maturity; Ms. Park is, however, in the right place at the right time, and our audiences are going to love her.”

I had the chance to speak with Ms. Park over the phone about her upcoming debut with BLO.

The Tech: How long have you been in Boston, and how do you like it here?

So Young Park: I like it here, in Boston. I’ve been here since 2010. This is my first city to visit in America.

TT: You started singing when you were 13, right?

SYP: Yes, I did.

TT: When did you decide to pursue singing as a career?

SYP: I started to sing as a hobby — actually, my mom asked me to do it. Then I decided to go to arts middle school in Korea. Singing has been my major since middle school.

TT: What is your favorite classical music composer?

SYP: I love Mozart and I love Bellini. Of course, I also like Puccini, Verdi, and the others, but I really love Mozart and Bellini.

TT: Do you have a role model among the contemporary sopranos?

SYP: I really really love Diana Damrau. She is the most amazing contemporary singer.

TT: Do you listen to other kind of music, besides classical?

SYP: Of course. I love American pop songs, hip hop, R&B and jazz. When I start-

ed singing, I used to listen mostly to other kind of music, not classical.

TT: Let’s talk about the BLO production of *The Magic Flute*. I know NEC produced *The Magic Flute* a few years ago and you sang the same part, the Queen of the Night. How is the BLO production different from the one from 2010?

SYP: First of all, they are both in English, but they are different translations. Secondly, the NEC one was a school production and it was ... safer. The BLO production is professional. It has more energy.

‘I feel the German text shows the personality better, more anger. The English [text] is smoother.’

— So Young Park

TT: You must be one of the youngest singers in the cast. How does it feel to work with all these established professional artists?

SYP: It is my first time working with professional singers, and it is really different than working with other students. Everyone does their work very professionally and it is very easy to work with them. No stress, no competition [laughs]. It is really nice — and they are also so humble.

TT: I was reading a little bit about the BLO production. Besides being in English, it has some other innovative elements, such as the use of a Mayan temple, instead of an Egyptian one. What do think of these innovative elements?

SYP: First time I heard of the concept, I couldn’t really understand it, but I can see now that it is really really cool. It makes the story flow easier and I think people will understand the opera better. They also changed some dialogue to make it easier and to explain the situation. I think it’s really nice.

TT: I can’t wait to see it! Now, the Queen of the Night part is quite difficult.

SYP: It is really difficult!

TT: When did you first sing these arias — and how did you choose to sing them?

SYP: When I was in college, my voice teacher asked me to sing the second aria of the Queen of the Night, which is the most famous one. My teacher was a tenor, so he didn’t know a lot about sopranos. I just learned it, and after that it really became my aria. I didn’t know how hard it was, until I started to sing it.

TT: It must have been very exciting to realize that you can hit those high notes, especially the high F. Not a lot of people

can do that.

SYP: [laughs] I know, yeah. It’s been really hard for me too.

TT: When you interpret the Queen, do you draw some inspiration from personal experience?

SYP: The Queen is really not my personality. I’m thinking of a Korean angry mother [laughs]... angry because her daughter is not listening to her, and not studying hard ... I really imagine that. But my mom was nothing like this.

TT: So, you’re thinking about the Queen along the lines of a “Tiger Mom.”

SYP: Yes, yes [laughs].

TT: You probably first learned these arias in German. How does it feel to sing them in English?

SYP: I feel the German text shows the personality better, more anger. The English [text] is smoother. Singing-wise, I don’t really feel any difference. But I tend to prefer singing these arias in German.

TT: Not a lot of young people know about opera in general, or enjoy going to the opera. Why do you think that’s the case?

SYP: I think opera is often from a really long time ago, and it feels kind of cheesy and boring for young people. However, the [opera] music is really beautiful. But to really feel it, perhaps you need to know a little bit more about it. Even myself, I go to watch opera, but I get bored sometimes too. If I know something [about it], it definitely makes it easier [to watch]. I’ve watched *Don Giovanni* six times, and I never got bored, because I know the music and I know the text very well.

‘People are touched by the human voice. We ... can inspire by singing better and acting better.’

— So Young Park

TT: Do you feel opera, as a musical genre, has been changing recently?

SYP: Opera has been changing a lot. Opera singers now are in good shape, work hard for their bodies and they are very good actors too. They are certainly going in the right direction — they sing well and also look really good on stage.

TT: How do you see the future of the opera? Do you envision a lot of technology, special effects?

SYP: I feel that mixing old classical traditions and some contemporary interpretations is better than going all contemporary. A lot of the contemporary elements (I know some companies for example have



COURTESY OF THE BOSTON LYRIC OPERA

So Young Park, who will be singing the role of the Queen of the Night in the Boston Lyric Opera’s upcoming production of *The Magic Flute*.

scenes where the characters are naked), or excessive technology may not be necessary; opera should stay more classical.

TT: What can you do to get people more interested in the opera?

SYP: People are touched by the human voice. We, as opera singers, can inspire by singing better and acting better. Singing is the most important part. We have to sing better and be the characters on the stage, make them look real and musical ... The most important difference between opera singers and musical theatre singers is the [singing] voice; they are using microphones, we’re not. Opera singers have very beautiful voices and people would like to hear that.

TT: After *The Magic Flute* which opens on Oct. 4, what are your future projects?

SYP: I’m going to do another opera at the New England Conservatory, next spring. It hasn’t been decided yet which one.

The Magic Flute will be performed on Oct. 4, 6, 9, 11, and 13. The company offers a 50 percent student discount on tickets for seating sections C and D in advance, and student rush 50 percent discount for any unsold seats (including premium sections) are available at the theatre box office one hour prior to performance.

Grant applications halted by the cessation of federal funds

Government shutdown an inconvenience for some

Shutdown, from Page 1

Other effects of the shutdown

If you were planning on going to the JFK Museum, or any other national park or location that’s solely supported by federal funds, you’ll have to pick another place to go. Most of those places are closed. In addition, passport and consulate services will be still be available, but if the passport office is within a

federal building that is also closed, that office will be closed as well.

“I thought this country would be mature enough for something like this not to happen,” Miriam Yoo ’16, a student from Korea said. “One of my GRTs made the analogy of the shutdown to a child saying ‘I’m not going to go to school if you make me do my homework.’”

Despite all these changes, many things government supported functions will remain open (or at

least until they run out of funding to operate) — social security will still be paid out, the Postal Service will still deliver mail as usual, and all active-duty troops will continue to report for duty (with pay) as usual. For the average student, it seems to be business as usual as you walk around campus.

“It hasn’t really affected my day to day life all that much, not yet, but I get the feeling that it’s going to,” Clara Rhee ’10 said.

Wolpert leaves behind legacy of scholarship and transparency

Pioneered DSpace, among other projects, over long tenure

Wolpert, from Page 1

ture generations by using a shared, national preservation ecosystem composed of several federated, replicating nodes containing redundant copies of all deposits to protect against catastrophic loss.

She upheld the value of peer review and listened to concerns about open access.

Wolpert was a leader in her field. “Ann has been a trailblazer in defining the new roles of libraries in an era of data-intensive scholarship,” says Cliff Lynch, executive director of the Coalition for Networked Information. “Her work in the development of institutional repositories as a means of curating and making public the research contributions

of universities has fundamentally reshaped strategies for managing scholarship at a national and international level. She will be greatly missed.”

Prior to joining MIT, Wolpert was executive director of library and information services at the Harvard Business School. Her experience previous to Harvard included management of the information center of Arthur D. Little, Inc., an international management and consulting firm, where she also worked on various consulting assignments. More recent consulting assignments took her to the University of New Mexico, Cornell University and Adelphi University in New York, the campuses of INCAE in Costa Rica and Nicaragua, MASDAR in Abu Dhabi, the League of European Research Libraries in Amsterdam, the National Library of China, and the Malaysia University of Science and Technology.

In 2005 Wolpert served as president of the Association of Research

Libraries and was most recently a member of its Influencing Public Policies Steering Committee. She served on the boards of directors of the Boston Library Consortium, the National Academies’ Board of Research Data and Information (BRDI), DuraSpace, and DPN, and on the steering committee of the Coalition for Networked Information. She also served as a publications advisor to the Massachusetts Medical Society.

Wolpert received a BA from Boston University and an MLS from Simmons College, where she was an honorary trustee and a member of the board of advisors of the PhD Program in Managerial Leadership in the Information Professions at the Graduate School of Library and Information Science.

Wolpert is survived by her husband, Samuel A. Otis Jr., and a large extended family.

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ARTS EVENTS

OCT. 04 – OCT. 10

FRIDAY

(4:00 p.m. – 5:30 p.m.) SYRIA: The Mainstream Media and Its Role in the War, photo exhibit and discussion — E40-496

(5:00 p.m. – 6:30 p.m.) Architecture Computation Lecture: Paul Kaiser, “Drawing on the Past,” — 7-429

(7:00 p.m. – 10:00 p.m.) European Short Film Festival — 10-250

(8:00 p.m. – 10:00 p.m.) Ipswich Moving Company presents GROUND, Aerial Dance Concert — Boston University Dance Theater, 915 Commonwealth Ave.

SATURDAY

(6:30 p.m. – 10:30 p.m.) Comedy Night with Fuyun Chinese Comedy Club — W16-035

(7:00 p.m. – 10:00 p.m.) European Short Film Festival — 10-250

(8:00 p.m. – 10:00 p.m.) The Boston Composers Coalition presents: the female vocal quartet Anthology — Killian Hall

(8:00 p.m. – 10:00 p.m.) Ipswich Moving Company presents GROUND, Aerial Dance Concert — Boston University Dance Theater, 915 Commonwealth Ave.

SUNDAY

(7:00 p.m. – 10:00 p.m.) European Short Film Festival — 10-250

(8:00 p.m. – 11:00 p.m.) International Folk Dancing — Sala de Puerto Rico

MONDAY

(12:30 p.m. – 2:00 p.m.) Michael Wetter, “Quo Vadis Building Simulation: New Generation of Computational Tools,” — 7-429

(7:00 p.m. – 9:00 p.m.) Charles Atlas: Instantaneous! and Everywhere? — E15-001

(7:00 p.m. – 9:00 p.m.) Fantasies from Verdi’s Operas La Scala Chamber Orchestra — Kresge Auditorium

(7:30 p.m. – 8:30 p.m.) Folk Music of the British Isles & North America — Killian Hall

TUESDAY

(8:00 p.m. – 10:30 p.m.) Contra Dance with live music by The Free Raisins — W20-491

WEDNESDAY

(7:30 p.m. – 9:00 p.m.) Israeli Dance beginner’s night — Sala de Puerto Rico

THURSDAY

(5:00 p.m. – 7:00 p.m.) Born Digital Lecture — E14-633

(7:00 p.m. – 9:00 p.m.) Urban Films: Cape Spin! An American Power Struggle (2011) — 3-133

(7:30 p.m. – 10:00 p.m.) Ampersand Concert Series — E15, Bartos Theater

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Twitter becomes favored diplomatic venue after UN

World leaders and politicians using Twitter as ‘immediate spin’ on released information

By Somini Sengupta
THE NEW YORK TIMES

UNITED NATIONS — Countries all over the world, dictatorships and democracies alike, have in the past few years sought to tame — or plug entirely — that real-time fire hose of public opinion known as Twitter.

But on the sidelines of the General Assembly over the past couple of weeks, ministers, ambassadors and heads of state of all sorts, including those who have tussled with Twitter, the company, seized on Twitter, the social network, to spin and spread their message.

At the height of the diplomatic negotiations last week over a U.N. Security Council resolution that would require Syria to turn over its stockpile of chemical weapons, the U.S. ambassador to the United Nations, Samantha Power, used Twitter to pre-empt criticism of the measure as lacking teeth because it had no automatic enforcement provision.

The British ambassador, Mark Lyall Grant, took to Twitter to break news about when the Security Council would vote on it.

“White smoke in The Hague,” he wrote last Friday, shorthand for approval from the Office for the Prohibition of Chemical Weapons. Ninety minutes later came an update, “about to vote in #UNSC.”

An aide to the prime minister of India, which had sought to tame incendiary language on Twitter in the past, posted glimpses into his closed-door meeting with his Pakistani counterpart last weekend.

Most improbably, the new president of Iran, where Twitter is banned, has used Twitter prolifically to convey that he was ready to make a nuclear deal with the West and even, briefly, to break the news that he had spoken to President Barack Obama on the phone, the first such exchange between Iran and the United States in 34 years.

As nations jockeyed for influence and standing here in recent days, several diplomats pointed out Twitter’s advantage. One government aide, who would not speak for attribution, said that it could be used to pre-empt journalists from being the first to get their interpretation of events before a wider audience.

Carl Bildt, the Swedish foreign minister who is among the most deft and most prolific in the diplomatic Twitterverse, said he found it useful for gaining an uncensored and unmediated view of public opinion during important events — and also as a bullhorn.

“In today’s society, Twitter is maybe the most rapid and efficient channel if you want to feed out messages or other information you

want to share,” Bildt said by email. “Either broad scale or carefully targeted.”

Ken Roth, who as executive director of Human Rights Watch posts on Twitter virtually every hour even on a slow news day, said its immediacy enables officials to cut through bureaucratic review and media filters.

It remains to be seen whether government officials’ own use of Twitter will soften their stance on their citizens’ use of it.

“That means a leader is much more in control of his or her message,” he said, adding, “Most leaders want the media to cover a statement, but they also want the public to be able to read what they say without the media’s interpretation,” he said.

In other words, leaders gain immediate spin.

Twitter seems to be equally useful for officials from countries that block Twitter altogether — Iran for instance — and countries that have tried to get the social network service, which is based in San Fran-

cisco, to stanch the flow of certain kinds of posts.

France has forced Twitter to turn over information about users whom France accuses of posting anti-Semitic content that is illegal in that country. India last year pressed Twitter, with only modest success, to shut down certain accounts because of what it said were incendiary posts that could lead to ethnic violence.

Whether government officials’ own use of Twitter will soften their stance on their citizens’ use of it remains to be seen. If so, it would certainly be a lucrative prospect for Twitter, which filed Thursday for its initial public offering on Wall Street.

Access to Twitter was the subject of an extraordinary public conversation, on Twitter, between a company co-founder, Jack Dorsey (@Jack) and President Hasan Rouhani of Iran (@HassanRouhani).

Dorsey, with 2.4 million followers, first posted a rhetorical question Tuesday: “Good evening President. Are citizens of Iran able to read your tweets?”

In fact, they are, but only if they are savvy enough to work around the country’s official ban on Twitter, by using a proxy that masks their location. This may be how Rouhani — or likely, an English-speaking assistant — can post from inside Iran.

Several hours later came a po-

lite, vague, jargon-laden reply from @HassanRouhani, which has more than 100,000 followers.

“Evening, @Jack. As I told @c-manpour, my efforts geared 2 ensure my ppl’ll comfortably b able 2 access all info globally as is their #right.”

It has been shared with retweets 2,289 times.

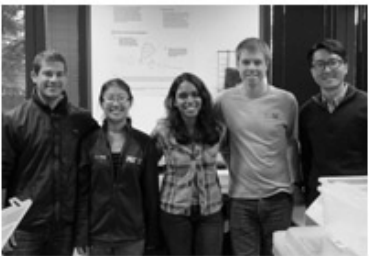
The @HassanRouhani post was referring to a television interview that Rouhani had with Christiane Amanpour, the CNN anchor. She had asked whether he would open up social networks like Twitter to the people of Iran. He said he would try.

Navid Hassanpour, a doctoral candidate in political science at Yale who has studied the use of Twitter in Iran, called the latest trend “retweet diplomacy.” The White House used its Twitter account to share Rouhani’s post about the conversation with Obama, while Rouhani returned the favor by sharing the State Department post.

The final decision on whether Iran will open up to Twitter may come from above the president’s office, from the chambers of the country’s supreme leader, Ayatollah Ali Khamenei. His office too maintains a Twitter account (@khamenei_ir), also unverified by Twitter. One of its 22,299 followers is @HassanRouhani.

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Solution to Sudoku

from page 7

7	4	1	8	6	2	9	5	3
9	8	3	4	1	5	6	2	7
6	2	5	3	9	7	1	8	4
8	1	9	2	5	3	4	7	6
2	7	4	9	8	6	5	3	1
3	5	6	7	4	1	8	9	2
4	3	8	1	7	9	2	6	5
5	9	7	6	2	4	3	1	8
1	6	2	5	3	8	7	4	9

Solution to Techdoku

from page 7

5	2	3	1	6	4
3	6	1	5	4	2
4	1	2	6	5	3
1	4	5	3	2	6
6	3	4	2	1	5
2	5	6	4	3	1

Solution to Crossword

from page 7

S	E	C	T	S	F	A	Z	E	C	L	O	Y
C	R	O	W	E	A	X	E	L	H	O	N	E
R	O	M	A	N	A	C	L	E	F	I	N	C
O	D	E	S	I	T	E	R	I	N	G	E	R
D	E	T	O	U	R	S	X	E	N	A		
	N	A	Y		C	R	E	S	C	E	N	T
M	O	R	A	L	S	A	A	B	L	A	I	R
E	X	E	C		T	O	K	Y	O	O	T	O
T	E	A	L		O	W	E	S		A	S	S
E	N	D	E	A	R	E	D		O	N	E	
	A	P	E	D		P	R	A	T	T	L	E
S	P	A	R	T	A	M	E	A	L		R	U
L	A	P	D		D	N	A	C	L	O	N	I
A	R	E	A		O	R	S	O		G	E	T
W	A	X	Y		R	A	T	S		S	T	E

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Rams, Chargers should pull ahead this week

Alex Smith and the Kansas City Chiefs expected to beat the Titans this Sunday

NFL, from Page 16

and they didn't stop Manning until he was pulled from the game in the fourth quarter. They allowed Denver to score a franchise record 52 points last week, and they need to pull it together if they want a chance to win the weak NFC East. Michael Vick played well at the beginning of the game and kept it competitive, but Philadelphia just couldn't get the running game going and it cost them. The Giants are in a tailspin. After their loss to the Chiefs, they are still winless on the season and Eli Manning has looked nothing like his normal self. They can't move the ball through the air or on the ground and I'm not sure they have the personnel to fix their situation.

Prediction: 30-17 Eagles

Kansas City Chiefs @ Tennessee Titans

Sunday, Oct 6 1:00 p.m.

The Chiefs are undefeated and I doubt anyone saw this coming. Alex Smith is doing what he does best, and is keeping the Chiefs in every game. He isn't making stupid mistakes or bad decisions and the Chiefs are winning because of it. They play tough defense and they have one of the best running backs in the league in Jamaal Charles. The Titans have been hot to start the season, but they might be in trouble after Jake Locker left last

week's game with a hip injury. They now have former Browns QB Derek Anderson starting, and I'm not sure that he will be able to move the ball against Kansas City.

Prediction: 20-13 Chiefs

Jacksonville Jaguars @ St. Louis Rams

Sunday, Sep 29 1:00 p.m.

Jacksonville was manhandled once again last week and I don't see their fortunes changing in the near future. Blaine Gabbert has returned to start for the Jags, but I'm not sure that's a good thing. He threw 3 interceptions, one of which was returned for a touchdown. They simply have no offensive punch, and they desperately need a playmaker. The Rams have been under-achieving this year, and it is masking the fact that they actually have a pretty good team. They have plenty of weapons on offense and Sam Bradford is definitely capable of leading them to a few wins. They had a rough day against San Francisco last week, but this game against the Jaguars is the perfect time to start a winning streak.

Prediction: 24-6 Rams

Carolina Panthers @ Arizona Cardinals

Sunday, Sep 29 4:05 p.m.

The Panthers come off a bye week well-rested, and they need to grab a win this week. They will to try to keep pace with New Orleans and potentially make a run at the division title. They looked great against New York before the bye,

so they'll likely carry that momentum into this week against Arizona. The Cardinals needed to make a comeback last week against Tampa Bay, and Patrick Peterson had a major part in it, as he intercepted 2 passes from Bucs rookie Mike Glennon. Their defense did a really good job holding Doug Martin to only 45 rushing yards on 27 carries, and they will definitely need to stop the run to beat Carolina.

Prediction: 20-13 Panthers

Denver Broncos @ Dallas Cowboys

Sunday, Oct 6 4:25 p.m.

Denver continues to roll and they're making it look easy. They've scored the most points in the league by a huge margin and are averaging an unreal 44.8 points per game. No team can beat them if they continue to score like this. Out of all the outstanding seasons in Peyton Manning's career, this is his best start, and it's not even that close. He finished the first month of the season with 16 touchdowns and no interceptions and he's on pace to shatter Tom Brady's record of 50 in a season. This is not good news for the Cowboys, who just gave up 400 yards to Philip Rivers in a loss to San Diego. They scored all of their points in the second quarter, and couldn't get anything going after that. This could be another blowout for the Broncos.

Prediction: 41-20 Broncos

Houston Texans @ San Francisco 49ers

Sunday, Oct 6 8:30 p.m.

Houston lost a heartbreaker to Seattle as they just couldn't close the game out. Matt Schaub hasn't looked like himself this season, and his pick-six probably cost the Texans the game. It's gotten so bad, that some Texans fans were burning his jersey outside the stadium after the loss. Arian Foster had one of his better games this season, and hopefully he will get back on track for the rest of the season. The 49ers finally played well and they haven't looked this good since their game in Week 1 against the Packers. Colin Kaepernick played much better than he has in previous weeks, and Frank Gore ran all over the Rams' defense. This style of football is what got the 49ers to the Super Bowl last year.

Prediction: 23-17 49ers

San Diego Chargers @ Oakland Raiders

Sunday, Oct 6 11:35 p.m.

The Chargers came back against the Cowboys last week and they will need to win games like this one against the Raiders in order to keep pace with Denver. Philip Rivers is having a good start to the season and his game last week was no exception. Antonio Gates is also hav-

ing a career resurgence after having a few down years, and he is re-emerging as one of the league's premiere tight ends. The Raiders replaced Terrelle Pryor with Matt Flynn last week against the Redskins and he had a good game in his first start, despite the loss. The Oakland offensive line needs to do a much better job protecting him, however, as he was sacked 7 times. It's hard for any quarterback to be effective under that kind of pressure.

Prediction: 27-14 Chargers

New York Jets @ Atlanta Falcons

Monday, Oct 7 8:40 p.m.

The Jets were dominated last week by the Titans, and they were never really in the game from the beginning. Geno Smith lost the ball 4 times (2 fumbles and 2 interceptions) and his turnovers continue to hurt the Jets. Other than his untimely mistakes, he has played fairly well this season and he gives the Jets another dimension that they did not have with Mark Sanchez under center. The Falcons are on a 3 game losing streak after their win in Week 1. Their furious comeback came up short last week against New England despite Matt Ryan's 421 passing yards. In their second primetime game in a row, I expect the Falcons to break their losing streak, and for Ryan to carve up the Jets defense. Look for them to get back on track.

Prediction: 31-14 Falcons

SURIA

The Mainstream Media and Its Role in the War
(A photo exhibit and discussion with Jonathan Alpeyrie)

Fri, Oct 4, 2013

4:00p - 5:30p

MIT Bldg E40-496

1 Amherst St, Cambridge



Jonathan Alpeyrie's career, which stretches over a decade, has brought him to more than 25 countries and 9 conflict zones, In the spring, while in Syria, he was taken hostage for 81 days by Syrian rebels. Today he is a staff photographer for Polaris Images. His work has been published in *Paris Match*, *Aftenposten*, *Time* magazine, *Newsweek*, *Boston Globe*, *Glamour*, *BBC*, *World* magazine, *Popular Photography*, the *New York Times*, and *ELLE*.

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